

# SCORPIONS

## ANTHOLOGY

ARRANGED FOR PIANO/VOCAL  
WITH GUITAR CHORD BOXES  
AND FULL LYRICS

# SCORPIONS

## ANTHOLOGY

Music Sales Limited,  
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# CONTENTS

<b>TITLE</b>	<b>ALBUM</b>	<b>PAGE</b>
ALWAYS SOMEWHERE	Lovedrive	4
AS SOON AS THE GOOD TIMES ROLL	Love At First Sting	92
BAD BOYS RUNNING WILD	Love At First Sting	66
BIG CITY NIGHTS	Love At First Sting	83
BLACKOUT	Blackout	50
CAN'T LIVE WITHOUT YOU	Blackout	45
COAST TO COAST	Lovedrive	20
COMING HOME	Love At First Sting	76
CROSSFIRE	Love At First Sting	96
DON'T MAKE NO PROMISES	Animal Magnetism	32
DYNAMITE	Blackout	58
I'M LEAVING YOU	Love At First Sting	88
IS THERE ANYBODY THERE	Lovedrive	15
LADY STARLIGHT	Animal Magnetism	36
LOVEDRIVE	Lovedrive	24
LOVING YOU SUNDAY MORNING	Lovedrive	10
MAKE IT REAL	Animal Magnetism	29
NO ONE LIKE YOU	Blackout	54
ROCK YOU LIKE A HURRICANE	Love At First Sting	71
STILL LOVING YOU	Love At First Sting	100
WHEN THE SMOKE IS GOING DOWN	Blackout	63
THE ZOO	Animal Magnetism	40

# Always Somewhere

Words by Klaus Meine

Music by Rudolf Schenker

Slowly, in 2

Guitar (actual sound)

*mp*  
R.H.

Am C G Am

C G F6(addE) Em7

Ar - rive\_ at sev - en. The place feels

Am C G Am

good. No time to call \_ you to - day. \_ \_

C G

En-cores till e - lev - en, then

F6(addE) Em7 Am C

Chi nese food. Back to the

G Am

ho - tel a - gain. \_ \_



Guitar (actual sound)  
(2nd time ad lib)



F6(addE)



Em7



Am



C



G



Am



C

I call your  
An - oth er



G



F6(addE)



Em7



Am

num - ber,  
mom - in',

the line  
an - oth - ain't  
er

free.  
place.





I'd like to tell you, come to me.  
 The on - ly day off's far a - way.




A night with - out you  
 But ev - 'ry cit - y has






seems like a lost dream. Love, I can't  
 seen me in the end, and brings me




tell you how I feel.  
 to you a gain.

*cresc.*

Chord diagrams and fret positions are indicated above the staff:

- C (0 fr.)
- G(no3rd) (3 fr.)
- Am(no3rd) (5 fr.)
- G(no3rd) (3 fr.)
- F(no3rd) (3 fr.)
- G(no3rd) (3 fr.)
- C (0 fr.)
- G(no3rd) (3 fr.)
- Am(no3rd) (5 fr.)
- G(no3rd) (3 fr.)

The musical score consists of a vocal line and a piano accompaniment. The lyrics are:

Al-ways some - where. Miss you where I've  
been. I'll be back to love you a -  
gain. Al-ways  
some - where. Miss you where I've been.

Sheet music for guitar and piano, featuring lyrics: "I'll be back to love you again."

**Guitar Chords:**

- F(no3rd) X
- G(no3rd) X 3fr.
- C(no3rd) X 3fr.
- G X000
- C 000
- G X000
- F6(addE) X 000
- Em7 000
- Am 000
- C 000
- G X000
- F6(addE) X 000
- Em7 000
- Am7 000

**Piano Performance:**

- Right Hand (R.H.) and Left Hand (L.H.) parts are shown.
- Tempo marking: *mp* (mezzo-piano).
- Dynamic marking: *rit.* (ritardando).

# Loving You Sunday Morning

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Moderately

No chord

Medium Rock beat

D/A

Dsus4/A

D/A

A(no3rd)

D/A

Dsus4/A

D/A

A(no3rd)

D/A

Dsus4/A

D/A

A(no3rd)






























Work - in' hard to get it on for you  
 Peo - ple tell me that I'm gon - na lose you,







ev - 'ry day and night.  
 our love will die.

I give you all I've got  
 So tell me, is it true,







to give. Take it all.  
 right or wrong?

Love, I know that you're feel - in' blue, \_\_\_\_\_  
 I nev - er ev - er wan - na lose your love, \_\_\_\_\_

lone - ly deep in - side, \_\_\_\_\_ 'cause I know how it feels \_\_\_\_\_  
 so I will change my life. \_\_\_\_\_ Be - lieve in me, my love. \_\_\_\_\_

\_\_\_\_\_ to be a - lone. \_\_\_\_\_ }  
 \_\_\_\_\_ I'm com - ing home. \_\_\_\_\_ }

 3fr.

Lov - in' you Sun - day morn - ing, you were on my mind, \_\_\_\_\_

D/A Dsus4/A D/A A(no3rd)  
 No chord

love, ev - 'ry day.

D/A Dsus4/A D/A A(no3rd) Csus2 3 fr.

Lov - in' you Sun -

day morn - ing, your love makes me fly so far a-way.

N.C. D/A Dsus4/A D/A A(no3rd) D/A Dsus4/A B°

1. 2.

A(no3rd) F<sup>o</sup>7

Whoa ah\_\_

B<sup>o</sup>7 A(no3rd) F<sup>o</sup>7 B<sup>o</sup>7

ba ba ba ba ba ba ba. Whoa ah.\_\_\_\_

Repeat and fade

A(no3rd) F<sup>o</sup>7 B<sup>o</sup>7 A(no3rd)

Whoa ah.\_\_\_\_

Detailed description of the musical score: The score is written for guitar and voice. The key signature is D major (two sharps). The time signature is 4/4. The guitar part is written on a single staff. The vocal line is written on a single staff. The score is divided into two main sections, 1. and 2., separated by a double bar line. Section 1. starts with a guitar chord of A(no3rd) and a vocal line with the lyrics 'Whoa ah\_\_'. Section 2. starts with a guitar chord of B<sup>o</sup>7 and a vocal line with the lyrics 'ba ba ba ba ba ba ba. Whoa ah.\_\_\_\_'. The guitar part includes two first and second endings. The vocal line includes the lyrics 'Whoa ah\_\_', 'ba ba ba ba ba ba ba. Whoa ah.\_\_\_\_', and 'Whoa ah.\_\_\_\_'. The score ends with a 'Repeat and fade' section.

# Is There Anybody There?

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat

Bm



Bm7



Bm



Bm7



The first system of the musical score is in 4/4 time. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part starts with a *mf* (mezzo-forte) dynamic. The vocal line is mostly rests, with some notes appearing in the second measure. The guitar chords Bm, Bm7, Bm, and Bm7 are indicated above the staff.

1.

2.

D



Ah, \_\_\_\_\_

The second system continues the musical score. It includes a piano accompaniment and a vocal line. The vocal line has a long note followed by a melodic phrase. The piano part provides harmonic support. The guitar chord D is indicated above the staff.

C



B7/D#



Em



ah, \_\_\_\_\_

The third system continues the musical score. It includes a piano accompaniment and a vocal line. The vocal line has a long note followed by a melodic phrase. The piano part provides harmonic support. The guitar chords C, B7/D#, and Em are indicated above the staff.



ah. \_\_\_\_\_ ah. \_\_\_\_\_

1.

2.



Bm



O - pen my mind; let me find new vi - bra - tions.  
I find my - self in a state of con - fu - sion.

A



Tell me the way I must take to reach my des - ti - na - tion,  
Life's like a pan - to-mime trick or a la - ser il - lu - sion.

Bm



and a place\_ where I can stay.  
Where's a place\_ that I can stay?

Where is the love\_ of my life?\_ Could - n't find\_ her.  
Save me; don't let\_ me get lost\_ in the o - cean.

Show me the way\_ to find back\_ to my - self,\_ 'cause I'm no -  
I need your help\_ ev - ry day\_ to con - trol\_ my e - mo -



Bm



where in the dark - ness of these days. }  
tions in the dark - ness of these days. }



Is there an - y - bod - y there who feels — that vi - bra - tion, who



shows me the way to my love?

Is there an - y - bod - y there with that —



— in - cli - na - tion to bring back the sun to my heart?



*Repeat and fade*

Ah, \_\_\_\_\_ ah, \_\_\_\_\_



\_\_\_\_\_ ah, \_\_\_\_\_



\_\_\_\_\_ ah. \_\_\_\_\_

# Coast to Coast

Music by Rudolf Schenker

Medium tempo

Chord diagrams for guitar are provided above the staff lines. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The piece is marked *mf* (mezzo-forte).

**First System:** Chord diagrams for E, Em, and E are shown above the staff. The music begins with a treble clef and a key signature of one sharp (F#). The bass line starts with a *mf* dynamic marking.

**Second System:** Chord diagrams for 1. Em and 2. Em are shown above the staff. The music continues with a treble clef and a key signature of one sharp (F#). A repeat sign is present at the end of the system.

**Third System:** Chord diagrams for C/E, Em, and D/E are shown above the staff. The music continues with a treble clef and a key signature of one sharp (F#).

**Fourth System:** Chord diagrams for Em, D/E, C/E, Em, and D/E are shown above the staff. The music continues with a treble clef and a key signature of one sharp (F#).

Em

C/E

D/E

Em

D/E

C/E

Em

D/E

Em

D/E

Em

G

C

Em

G

R.H.

D

Em

G

C

Em

Sheet music for guitar and piano, featuring guitar chord diagrams and piano accompaniment.

**Chord Diagrams:**

- G:
- D(no3rd):
- Em:
- E:
- Esus2:

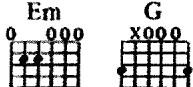
**Section 1:** The first system shows the guitar part with chords G, D(no3rd), and Em, and the piano accompaniment. The text "To Coda" is written above the guitar staff.

**Section 2:** The second system shows the guitar part with chords E and Esus2, and the piano accompaniment.

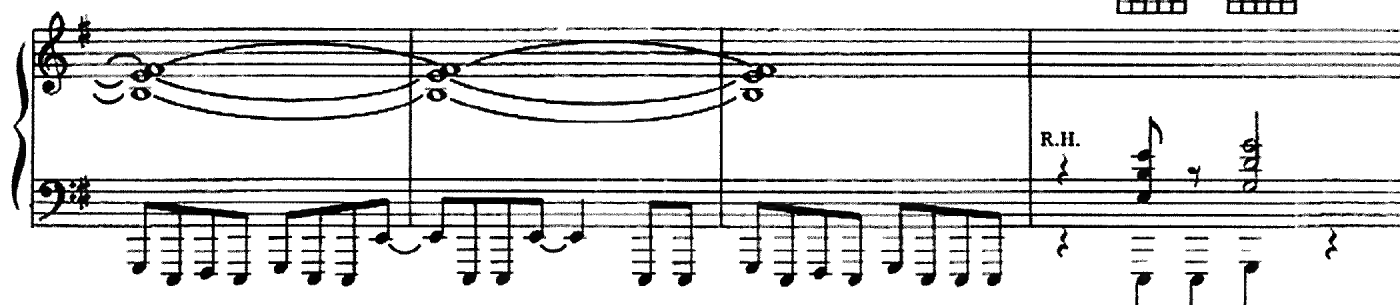
**Section 3:** The third system shows the guitar part with chords E, Esus2, and E, and the piano accompaniment.

**Section 4:** The fourth system shows the guitar part with the Esus2 chord, and the piano accompaniment.

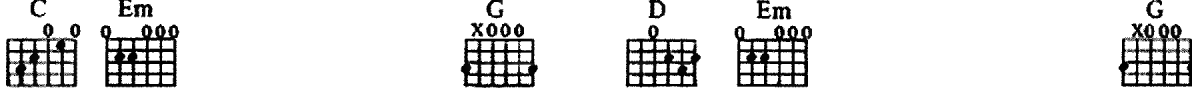

Em G




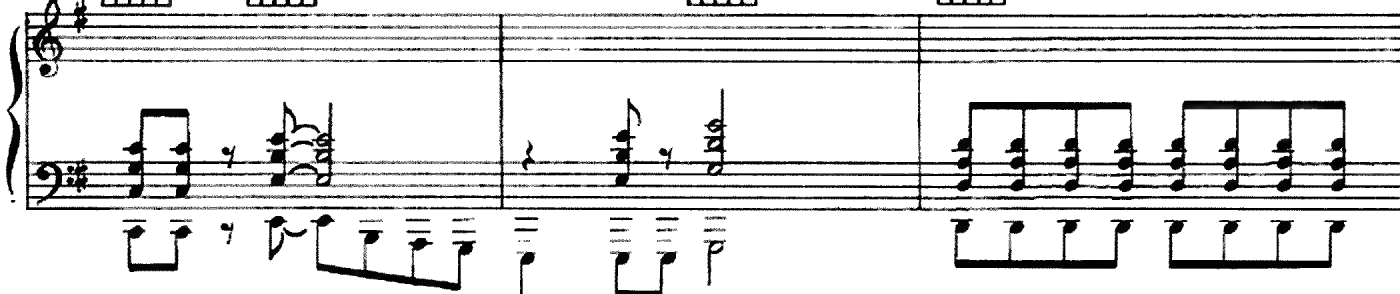
R.H.



C Em G D Em G






C Em G D(no3rd)



*D. S. al Coda*

Em

*Coda*

Em D/E

*Repeat and fade*

C/E Em D/E




# Lovedrive

Words by Klaus Meine

Music by Rudolf Schenker

Medium Hard Rock beat

Em 7fr.

Emsus2 7fr.

Em 7fr.

*mf*

Emsus4 7fr.

Em 7fr.

Emsus2 7fr.

Em 7fr.

Emsus4 7fr.

Em 7fr.

A

B(no3rd)

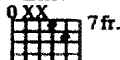


girl to drive, a car to love. The mu-sic rocks me down  
cit - y lights of Lon - don town are far a - way. My hand

Em(no3rd)

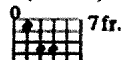


Em7



the mo - tor - way.  
is on her wing.

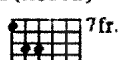
Em(no3rd)



Em7



B(no3rd)



My where's got wings; we're  
I stop the car and

tak - ing off, and I can't stop this flight of speed to - day.  
she gets down. I like to show why Scor - pions got a sting.

Em(no3rd)

Em7

Em(no3rd)

Em7

7fr. 7fr. 7fr. 7fr.



It's a love - drive on wheels of fire; a



love drive, just one de - sire: love.

No chord

You drive me cra - zy, babe.

It's a

love - drive on wheels of fire; a love drive, just

one de - sire: love. You

drive me cra - zy, babe.

Em(no3rd) 7fr. Em7 7fr. Em(no3rd) 7fr. Em7 7fr.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a whole rest. Above it are two guitar fretboard diagrams: Em(no3rd) at the 7th fret and Em7 at the 7th fret. The middle staff is a grand staff (treble and bass clefs) showing the piano accompaniment for the first two measures. The piano part features a steady eighth-note bass line and chords in the right hand.

Em(no3rd) 7fr. Em7 7fr.

The

The second system of musical notation consists of three staves. The top staff has a whole rest. Above it are two guitar fretboard diagrams: Em(no3rd) at the 7th fret and Em7 at the 7th fret. The middle staff shows the piano accompaniment for measures 3 and 4. The word "The" is written below the staff at the end of measure 4.

2. D(no3rd) 5fr.

*rit.*

The third system of musical notation consists of three staves. The top staff shows a second ending marked with a "2." and a whole rest. Above it is a guitar fretboard diagram for D(no3rd) at the 5th fret. The middle staff shows the piano accompaniment for measures 5 and 6. The word "rit." is written below the staff in measure 6.

Em(no3rd) 7fr.

The fourth system of musical notation consists of three staves. The top staff has a whole rest. Above it is a guitar fretboard diagram for Em(no3rd) at the 7th fret. The middle staff shows the piano accompaniment for measures 7 and 8. The system concludes with a double bar line and repeat signs.

# Make it Real

Words by Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat

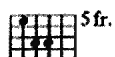
Chord diagrams for guitar:

- Dm:
- C:
- Dm(no3rd): 5fr.
- Bb(no3rd):
- F(no3rd):
- C(no3rd): 3fr.
- Dm(no3rd): 5fr.
- Bb(no3rd):
- F(no3rd):
- G(no3rd): 3fr.

1. You can al - ways trust your  
2.3. Did you ev - er have a

in - ner feel - ings, — 'cause they al - ways tell the truth. —  
se - cret yearn - ing? — Don't you know it could come true?

Dm(no3rd)



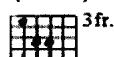
Bb(no3rd)



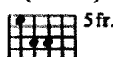
F(no3rd)



C(no3rd)



Dm(no3rd)



Bb(no3rd)

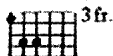


Where did it get you then, your an - a - lyz - ing? — Just do what feels  
Now's the time to set wheels turn - ing, — to o - pen up your

F(no3rd)



G(no3rd)



Dm(no3rd)



Bb(no3rd)



F(no3rd)



C(no3rd)



right for you.  
life for you.

1. 3. If you take life as a cra - zy gam - ble, —  
2. As you know, there's al - ways good and e - vil. —

Dm(no3rd)



Bb(no3rd)



F(no3rd)



G(no3rd)



Dm(no3rd)



Bb(no3rd)



throw your dice,  
Make your choice;

take your chance. —  
don't be blind. —

You will see it from a  
O - pen up your mind and

F(no3rd)



C(no3rd)



Dm(no3rd)



Bb(no3rd)



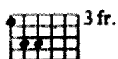
F(no3rd)



dif - f'rent an - gle, —  
don't be triv - ial. —

and you too can new join world the dance. —  
There's a whole new world to find. —

G(no3rd)



Dm



C



Make it real, not fan - ta - sy,

fan - ta - sy. —

Make it real, not fan - ta -

Dm



C



Dm



C



sy,

fan - ta - sy. —

1. 2.

3.

Dm(no3rd)



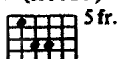
# Don't Make No Promises

Words by Herman Rarebell

Music by Matthias Jabs

Fast Rock beat

Dm(no3rd)



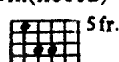
F(no3rd)



C(no3rd)



Dm(no3rd)



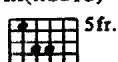
F(no3rd)



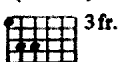
C(no3rd)



Dm(no3rd)



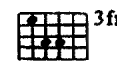
F(no3rd) G(no3rd)



A(no3rd)

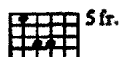


C(no3rd)



She did - n't I saw this girl — walk - ing down the street. —  
Next day. can you be - lieve, — what I'd got to say. —  
she was at the show. —

Dm(no3rd)



5 fr.

F(no3rd) G(no3rd)



3 fr.

A(no3rd)



5 fr.

I thought, oh yeah, she looks rath - er neat.\_\_\_\_  
 Just shook her head and looked great, she looks the oth - er way.\_\_\_\_  
 She said, "Hey, man, you're great," and she took me home.\_\_\_\_

C(no3rd)



3 fr.

C#(no3rd) Dm(no3rd)



4 fr.



5 fr.

F(no3rd)



G(no3rd)



3 fr.

I grabbed my chance and played \_\_\_\_  
 And then she said, "I've met \_\_\_\_  
 She start - ed to un - dress. \_\_\_\_

A(no3rd)



5 fr.

C(no3rd)



3 fr.

Dm(no3rd)



5 fr.

F(no3rd)



my u - su'l game.\_\_\_\_  
 your type be - fore.\_\_\_\_  
 What a shock to see.\_\_\_\_

For me I  
 Pad - ded you're  
 bra,

G(no3rd)  
3 fr.A(no3rd)  
5 fr.1. C(no3rd) 3 fr. C#(no3rd) 4 fr.  
To Coda

tell you, man, — it can be a strain. —  
all the same. — You're such a bore. —  
blonde wig. — Not much left for me. —

2. C(no3rd)  
3 fr.Dm(no3rd)  
5 fr.F(no3rd)  
8 fr.G(no3rd)  
10 fr.

Oh no,

C(no3rd)  
3 fr.Dm(no3rd)  
5 fr.F(no3rd)  
8 fr.

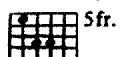
don't make no prom - is - es, — oh

G(no3rd)  
10 fr.C(no3rd)  
3 fr.1. Dm(no3rd)  
5 fr.

no, your bod - y can't keep.

2.

Dm(no3rd)



5fr.

D. S.  $\text{rit}$  al Coda

Coda

C(no3rd)



3fr.

Dm(no3rd)



5fr.

Repeat and fade

F(no3rd)



8fr.

keep.

Oh

G(no3rd)



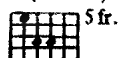
10fr.

C(no3rd)



3fr.

Dm(no3rd)

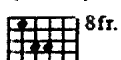


5fr.

no,

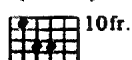
don't make no prom - is - es, —

F(no3rd)



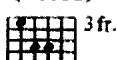
8fr.

G(no3rd)



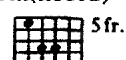
10fr.

C(no3rd)



3fr.

Dm(no3rd)



5fr.

oh

no,

your bod - y can't keep.

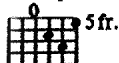
# Lady Starlight

Words by Klaus Meine

Music by Rudolf Schenker

Medium tempo

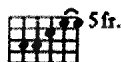
Dmaj7



G/D



A/E



Dmaj7



G/D



Walk - ing through a win - ter night, — count - ing the stars — and  
 Dream - ing through a win - ter night, — mem' - ries of you — are  
 Walk - ing through a win - ter night, — count - ing the stars — and -

A/E 5fr.      A 5fr.      Dmaj7 5fr.

pass - ing time. —      I dream a - bout the sum - mer days, —  
 pass - ing by. —      It seems to me like yes - ter day. —  
 pass - ing time. —      Snow danc - es with the wind. —

G/D      A/E 5fr.

love in the sun, —      and lone - ly bays. —  
 I think you knew —      I could - n't stay. —  
 I wish I could be —      with you a - gain. —

A 5fr.      G x000      Bm      G x000      To Coda

I see the stars. —      They're miles and miles a - way, —

1. A/E 5fr.      Dmaj7 5fr.      G/D

like our love —      on one of these lone - ly win - ter nights. —

A/E 5fr. A 5fr. 2. A/E 5fr. D

like our love. La-dy Star

C D C

light, help me to find my love. La - dy Star -

D C D C

light, help me to - night, help me to find my love.

D Dmaj7 5fr.

*Instrumental*

G/D A/E 1. 2. *D. S.  $\text{ff}$  al Coda*

5fr.

*Coda* A/E D C D

5fr.

like our love. La - dy Star - light, help me to find my love.

1. 2. D

C D C

La - dy Star - light, help me to - night, help me to find my love.

3. D C D

C

La - dy Star - find my love.

# The Zoo

Words by Klaus Meine

Music by Rudolf Schenker

Medium Blues (♩ = ♪<sup>3</sup> ♪)

Em(no3rd)



mf

Em(no3rd)



The job is done\_ and  
I meet my girl. \_ She's

I go out. An - oth - er bor - ing day. I  
dressed to kill. And all we gon - na do is

C(no3rd)  
3fr.

leave it all be - hind me now, so man - y worlds a - way.  
walk a - round to catch the thrill on streets we call the zoo.

1. Em(no3rd)  
2. Em(no3rd)

We eat the night, we

Em C G D Em

drink the time, make our dreams come true. And








hun - gry eyes are pass - ing by on streets we call the zoo.






We










R.H. 3

First system of the musical score. The vocal line consists of three measures of whole notes: G4, A4, and B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

To Coda

Second system of the musical score. The vocal line continues with three measures of whole notes: C5, B4, and A4. The piano accompaniment maintains the same rhythmic pattern.

En -

Em(no3rd)

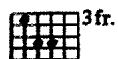


Third system of the musical score. The vocal line includes the lyrics: "joy the zoo \_ and walk down \_ For - ty - sec - ond Street. \_". The piano accompaniment continues with eighth-note bass lines and chords.

Fourth system of the musical score. The vocal line includes the lyrics: "You gon - na be \_ (whispered) ex - cit - ed too, \_ and". The piano accompaniment features a triplet of eighth notes in the left hand, marked with a '3'.

*D. S.  $\frac{3}{8}$  (with repeats) at Coda*

C(no3rd)



Em(no3rd)



Coda



you will feel the heat. We

*Repeat and fade*

Em(no3rd)



# Can't Live Without You

Words by Klaus Meine

Music by Rudolf Schenker

Medium Rock beat

Chord diagrams for guitar:

- Dm/A:
- A:

First system: Dm/A A Dm/A A Dm/A A Dm/A A

Second system: Dm/A A Dm/A A Dm/A A

Third system: Dm/A A A(no3rd)

Lyrics:

You stand in front of the band — with all those  
hands in the air — so I can

mf

scarves in your hands. — I see you play im - ag - i - nar - y gui - tars. —  
 see you are there. — I wan - na see all your lights shin - in' on. —

A(no3rd)



N.C.

— You peo - ple shak - in' your heads right to the end of the set, — you real - ly  
 — Want you to stand up and dance. — Gon - na leave you no chance to take a

N.C.



turn me on wher - ev - er we are. — } Can't live, can't —  
 breath be - tween each sin - gle song. — }

A



— live with-out you.



Can't live, can't — live with-out you.



Can't live, can't — live with-out you.



Can't live, can't —



— live with-out you. Put your

1.

2. D(no3rd) A(no3rd)

 5fr. 

Stand up and shout! — We're

D(no3rd) A(no3rd) D(no3rd) A(no3rd)

 5fr.   5fr. 

read - y to rock, — we're read - y to roll. — Stand up and shout! —

G(no3rd) To Coda A(no3rd)

 3fr. 

— Are you read - y? — Are you read - y? —

R.H.

G(no3rd)/A F(no3rd)/A

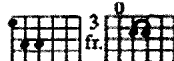
  3fr.

— Come on and get it!

G(no3rd)A(no3rd)

G(no3rd)/A

F(no3rd)/A



N.C.

1.

G(no3rd) A(no3rd)

2.

N.C.

D. S.  $\frac{3}{4}$  al Coda

Coda

C(no3rd) 3fr.

D(no3rd) 5fr.

Repeat and fade

Dm/A

A

Dm/A

N.C.

y? Come on and get it!

Can't live, can't



live with-out you.

# Blackout

Words by Klaus Meine, Herman Rarebell and Sonja Kittelsen

Music by Rudolf Schenker

Moderately fast

Em(no3rd)



First system of music. Treble clef staff has a whole rest. Piano accompaniment in G major (one sharp) and 4/4 time. Bass clef staff starts with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

1. 2. D(no3rd) 5fr. Em(no3rd) 7fr.

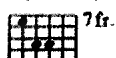
Second system of music. Treble clef staff contains the vocal melody. Lyrics: "I re - al - ize I head ex - plodes; grab my things and". The piano accompaniment continues with the same rhythmic pattern, featuring a sustained chord in the right hand.

G(no3rd) 10fr. G(no3rd) 10fr.

C(no3rd) 3fr. C(no3rd) 3fr.

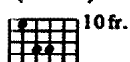
Third system of music. Treble clef staff contains the vocal melody. Lyrics: "missed a day, but I'm too wrecked to care an - y - way. my ears ring. I can't re - mem - ber just where I've been. make a run. On my way out an - oth - er one". The piano accompaniment continues with the same rhythmic pattern.

Em(no3rd)

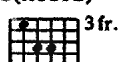


I look a - round\_ and see this face.\_  
 The last thing\_ that I re - call,\_  
 would like to know\_ be - fore I stop.\_

G(no3rd)

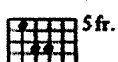


C(no3rd)

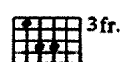


What the hell!\_ Have I lost my taste?\_  
 I got lost\_ in a deep black hole.\_  
 Did I make\_ it or did I flop?\_

D(no3rd)



C(no3rd)



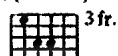
Don't want to find out.\_  
 Don't want to find out.\_  
 Don't want to find out.\_

D(no3rd)



Just want to cut out.  
 Just want to cut out.  
 Just want to get out.

C(no3rd)



To Coda

1.

2.

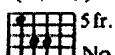
Em(no3rd)



My

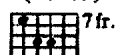
Black -

D(no3rd)



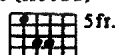
No chord

Em(no3rd)



1. 2. 3.

D(no3rd)



N.C.

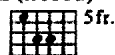
out.

I real - ly had a black - out.

Em(no3rd)



4. D(no3rd)



N.C.

Black - out.

Em(no3rd)



First system of musical notation. The treble clef staff has a whole rest. The bass clef staff has a whole note chord, followed by a half note chord, and then a whole note chord. A double bar line follows.

1.

2.

D(no3rd)

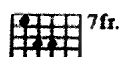


Second system of musical notation. The treble clef staff has a whole rest. The bass clef staff has a whole note chord, followed by a half note chord, and then a whole note chord. A double bar line follows.

Repeat and fade

D. S.  $\frac{3}{4}$  al Coda  $\Phi$ Coda  $\Phi$ 

Em(no3rd)



5fr.

N.C.

Third system of musical notation. The treble clef staff has a whole rest. The bass clef staff has a whole note chord, followed by a half note chord, and then a whole note chord. A double bar line follows.

I

Black - out.

Fourth system of musical notation. The treble clef staff has a whole rest. The bass clef staff has a whole note chord, followed by a half note chord, and then a whole note chord. A double bar line follows.

Em(no3rd) D(no3rd)



N.C.

Em(no3rd)



Fifth system of musical notation. The treble clef staff has a whole rest. The bass clef staff has a whole note chord, followed by a half note chord, and then a whole note chord. A double bar line follows.

I real - ly had a black - out.

Black -

# No One Like You

Words by Klaus Meine

Music by Rudolf Schenker

Medium tempo

Am(no3rd) F(no3rd) G(no3rd) 3fr. Am(no3rd)

*mf*  
R.H.

F(no3rd) G(no3rd) 3fr. Am(no3rd) F(no3rd) G(no3rd) 3fr.

F(no3rd) E(no3rd)

Am F Am

Girl, 't's'been a long — time that we've — been a — part. — much too long —  
 Girl, there are real — ly no words — strong e — nough — to de — scribe —

F Am F

— for a man — who needs love. — I miss — you since I've been a —  
 — all my long — ing for love. — I don't — want my feel — ings re —

C E Am

way. — Ooh, Babe, was — n't eas —  
 strained. — babe, I just need —

F Am

y to leave — you a — lone. — 'T's'get — ting hard —  
 — you like nev — er be — fore. — Just im — ag —

er each time\_\_ that I go.\_\_\_\_ If I\_\_ had the choice\_\_ I would stay.\_\_\_\_  
 ine you'd come\_\_ through this door.\_\_\_\_ You'd take\_\_ all my sor - row a - way.\_\_\_\_

There's no one like

you. I can't wait\_\_ for the nights\_\_ with you.\_\_\_\_ I im - ag -

ine the things\_\_ we'll do.\_\_\_\_ I just wan - na be loved\_\_ by you.\_\_\_\_

**Chords:**

- F
- Am
- C
- E
- Am(no3rd)
- F(no3rd)
- G(no3rd) 3fr.
- Am(no3rd)
- F(no3rd)
- G(no3rd) 3fr.
- Am(no3rd)
- F(no3rd)
- G(no3rd) 3fr.

F(no3rd)



E(no3rd)



Am(no3rd)



No one like you.

I can't wait

F(no3rd)



G(no3rd)



3fr.

Am(no3rd)



F(no3rd)



G(no3rd)



3fr.

for the nights with you.

I im - ag - ine the things we'll do.

Am(no3rd)



F(no3rd)



G(no3rd)



3fr.

F(no3rd)



E(no3rd)



I just wan - na be loved by you.

1.

2.

*D. S.  $\frac{3}{4}$  and fade*

There's no one like

# Dynamite

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Fast Rock beat

**F#m**

**D** **F#m** **E**

**f**  
R.H.

**F#m**

**D** **F#m** **E** **F#m**

**Tacet**

Kick your ass\_ to heav - en with  
 Hit the top\_ to - geth - er;  
 Get it now\_ or nev - er. Let's

rock 'n' roll — to - night. — I'll make this night — a  
 get you with — my spell. — I'm gon - na make — my  
 get it real - ly tight. — We'll make this night — a

spe - cial one, — make you feel al - right. — Shoot my  
 shot to - night, — take you down to hell. — Eat your  
 spe - cial one, — make us feel al - right. — Put your

**F#m**  
 heat in - to your bod - y; — give ya all — my  
 meat un - til you're breath - less; — twirl your hips — a -  
 heat in - to my bod - y; — give ya all — my

**Tacet**

**E** **F#m**  
 size. I'm gon - na beat — the beat to - night. — It's  
 round. I'm gon - na break — my neck to - night. — I'll  
 size. We gon - na beat — the beat to - night. — Come

**Tacet**

time to break... the ice. \_\_\_\_\_  
 get you off the ground. \_\_\_\_\_  
 on, let's break the ice. \_\_\_\_\_ } Dy - na - mite. \_\_\_\_\_

Dy - na -

mite. \_\_\_\_\_

Dy - na - mite. \_\_\_\_\_

**F#m**

**D**

**F#m**

**E**

**F#m**

**D**

**F#m**

**E**

**F#m**

D F#m E F#m

Dy - na - mite.

1.2. D F#m E

3. D F#m E

D F#m E

D F#m E

First system of music, measures 1-3. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The melody consists of whole rests in measures 1 and 2, followed by a half note in measure 3. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords in the right hand.

Second system of music, measures 4-6. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the piano accompaniment is in the grand staff. The melody consists of whole rests in measures 4 and 5, followed by a half note in measure 6. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords in the right hand. The lyrics "You, ba - by, you, ba - by, you're" are written below the melody in measure 6.

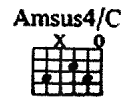
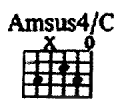
Third system of music, measures 7-9. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the piano accompaniment is in the grand staff. The melody consists of a half note in measure 7, followed by a half note in measure 8, and a whole note in measure 9. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords in the right hand. The lyrics "dy - na - mite!" are written below the melody in measure 7. A guitar chord diagram for F#m is shown above the melody in measure 7.

# When the Smoke is Going Down

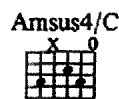
Words by Klaus Meine

Music by Rudolf Schenker

Slowly, in 2





Just when you make your way back home,  
This is the place where I be - long.




I find some time  
I real - ly love


C Dm Bbmaj7 Amsus4/C Dm




to be a - lone. I go to see  
to turn you on. I've got your sound




C Dm Bbmaj7 Amsus4/C Dm



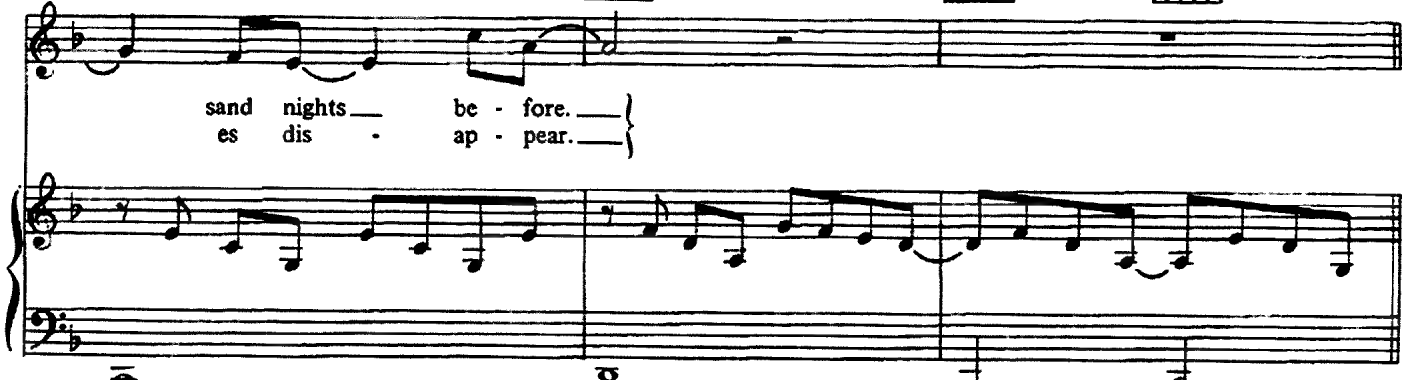
the place once more, just like a thou-  
still in my ears while your trac -



C Dm Bbmaj7 Amsus4/C



sand nights be - fore.  
es dis - ap - pear.



A Dm



I climb the stage a - gain this night, 'cause the place



Eb



Dm



C

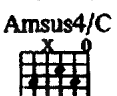


Dm

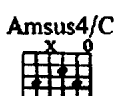


— seems still a - live — when the smoke — is go - in' down. —

To Coda

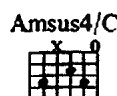


1.



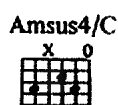
D. S. al Coda

Coda

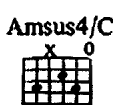


When the smoke — is go - in' down. —

Bbmaj7



Bbmaj7



Dm(addG)



When the smoke — is go - in' down. —

*rit.*

# Bad Boys Running Wild

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

**Medium Rock beat**

B(no3rd)/E C(no3rd)/E B(no3rd)/E G(no3rd)/E D(no3rd)/E C(no3rd)/E B(no3rd)/E

*f* *R.H.*

C(no3rd)/E B(no3rd)/E G(no3rd)/E D(no3rd)/E C(no3rd)/E Em

D Am C

Out in the streets, — the dogs — are on the run; the cats —  
 Out in the night, — glar - ing eyes in dark - ness; ti -  
 Out in the streets, — the dogs — are on the run; the cats —

The musical score is arranged in three systems. The first system shows a guitar staff with a 'Medium Rock beat' and a piano staff with a right-hand melody starting on a forte dynamic. The second system continues the instrumental parts. The third system introduces the vocal melody with lyrics. Chords are indicated above the staves, and guitar-specific notation like 'ox' and '5fr' is used for some chords.

Gmaj7/B

Em

D

are all in heat. Out in the streets,  
gers wan - na fight. Out in the night,  
are all in heat. Out in the night,

Am

C

Gmaj7/B

C

snakes are all a-round you; dirt - y rats are on their way.  
spi - ders all a-round you, spin - ning webs and make you pray.  
spi - ders all a-round you, spin - ning webs and make you pray,

To Coda

G

D

C

1.

They con - trol you and they'll make you pay.  
tie you up and you can't get a - way.  
tie you up and you can't get a - way.

Tacet

B(no3rd)/E C(no3rd)/E B(no3rd)/E G(no3rd)/E D(no3rd)/E C(no3rd)/E B(no3rd)/E

C(no3rd)/E B(no3rd) G(no3rd)/E D(no3rd)/E C(no3rd)/E Em

2.

No chord A(no3rd)G(no3rd) D C

Bad boys run-ning wild \_\_\_\_ if you don't play a - long \_\_\_\_ with their games.

N. C. A(no3rd)G(no3rd)

Bad boys run-ning wild, \_\_\_\_ and you





Tacet

bet - ter get out\_\_ of their way.\_\_













*D.S. al Coda*

Coda

N. C.

Bad boys run - ning wild\_\_





if you don't play a - long\_\_ with their games.\_\_

N. C.

A(no3rd) G(no3rd)

1. D C

Bad boys run-ning wild, and you bet-ter get out of their way.

2. D C

bet-ter get out of their way,

Em D C Em D C

way, way.

Em D Em

Get out of their way.

*ff*

Detailed description: This is a musical score for a song. It consists of a vocal melody and a piano accompaniment. The key signature has one sharp (F#), indicating G major. The time signature is not explicitly shown but appears to be 4/4. The piano accompaniment has a steady bass line with chords. The vocal line has two verses. Chord diagrams are provided for A(no3rd), G(no3rd), D, C, and Em. The piece ends with a forte (ff) dynamic marking.

# Rock You Like a Hurricane

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium beat

Em(no3rd) 7fr. G(no3rd) 3fr. A(no3rd) C(no3rd) D(no3rd) 3fr. 5fr. Em(no3rd) 7fr. G(no3rd) 3fr.

A(no3rd) C(no3rd) 3fr. D

No chord

It's ear - ly morn - ing. The  
bod - y's burn - ing. It  
ear - ly morn - ing. The

sun comes out. Last night was shak - ing and pret - ty loud. My  
starts to shout. De - sire is com - ing. It breaks out loud. Lust  
sun comes out. Last night was shak - ing and pret - ty loud. My

The musical score is written for guitar, piano, and voice. The guitar part at the top shows a series of chords: Em(no3rd) 7fr., G(no3rd) 3fr., A(no3rd), C(no3rd), D(no3rd) 3fr. 5fr., Em(no3rd) 7fr., and G(no3rd) 3fr. The piano accompaniment consists of two staves, with the right hand playing a rhythmic melody and the left hand providing harmonic support. The vocal line is written in a single staff with lyrics in German and English. The lyrics are: 'It's ear - ly morn - ing. The bod - y's burn - ing. It ear - ly morn - ing. The sun comes out. Last night was shak - ing and pret - ty loud. My starts to shout. De - sire is com - ing. It breaks out loud. Lust sun comes out. Last night was shak - ing and pret - ty loud. My'. The score is in 4/4 time and features a medium beat.

cat is purr - ing. It scratch - es my skin. So what is wrong\_ with an -  
 is in cag - es till storm breaks loose. Just have to make\_ it with  
 cat is purr - ing. It scratch - es my skin. So what is wrong\_ with an -

Em(no 3rd)



N. C.

Em

D



oth - er sin? The bitch is hun - gry. She needs to tell. So  
 some-one I choose. The night is call - ing. I have to go. The  
 oth - er sin? The night is call - ing. I have to go. The

N. C.

Em(no 3rd)



N. C.

D(no 3rd)



N. C.

Em(no 3rd)



give her inch - es and feed her well. More days to come, new  
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's  
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's

N. C.      Em      D      N. C.      Em(no3rd) 7fr.      N. C.      D

plac - es to go. I've got to leave. It's time for a show.  
 read - y to win. On the hunt to - night for love at first sting.  
 read - y to win. On the hunt to - night for love at first sting.

Em(no3rd) 7fr.      G(no3rd) 3fr.

Here I am.

A(no3rd)      C(no3rd) 3fr.      D(no3rd) 5fr.      Em(no3rd) 7fr.      G(no3rd) 3fr.      A(no3rd)      C(no3rd) 3fr.      D(no3rd) 5fr.

Rock\_ you like a hur - ri - cane.

Em(no 3rd) 7fr. G(no 3rd) 3fr. A(no 3rd) C(no 3rd) 3fr. D(no 3rd) 5fr. Em(no 3rd) 7fr. G(no 3rd) 3fr.

Here I am. Rock\_ you like a hur - ri - cane.\_\_\_\_\_

1. A(no 3rd) C(no 3rd) 3fr. D(no 3rd) 5fr. 2. A(no 3rd) C(no 3rd) 3fr. D(no 3rd) 5fr.

My

Em(no 3rd) 7fr. G(no 3rd) 3fr. A(no 3rd) C(no 3rd) 3fr. D(no 3rd) 5fr. Em(no 3rd) 7fr. G(no 3rd) 3fr.

Here I am. Rock\_ you like a hur - ri - cane.

A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd) G(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd)

3fr. 5fr. 7fr. 3fr. 3fr. 5fr.

Here I am. Rock\_ you like a

Em(no 3rd) G(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd)

7fr. 3fr. 3fr. 5fr. 7fr.

*To Coda*  $\diamond$  *D.S.  $\frac{3}{4}$  (no repeats) al Coda*  $\diamond$

hur - ri - cane. It's

*Coda*  $\diamond$  A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd)

3fr. 5fr. 7fr.

Here I am.

# Coming Home

Words by Klaus Meine

Music by Rudolf Schenker  
 Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
 Matthias Jabs, Francis Buchholz and Herman Rarebell

Moderately slow

**System 1:** Chord diagrams for C and A are shown above the vocal line. The piano accompaniment begins with a *mp legato* marking. The vocal line starts with a whole rest.

**System 2:** Chord diagram for C is shown above the vocal line. The lyrics are: "Ev - 'ry morn - ing when I wake up yawn - ing, I'm still".

**System 3:** Chord diagrams for A and C are shown above the vocal line. The lyrics are: "far a - way... Trucks still roll - ing through the".



ear - ly morn - ing to the place we play. \_



Boy, you're home; \_ you're dream - ing. Don't you know \_ the tour's still



far a - way? \_ Boy, you're home; you're dream-ing.



Don't you know \_ you're hav - ing just a break? \_

C A

Dream we're go - ing out on stage. — It feels — like com-ing home a - gain. —

C

Dream we're go - ing out on stage. —

A

It feels — like. . .

Fast Rock beat

Em (no 3rd) 7fr. C (no 3rd)/E 3fr. D (no 3rd)/E 5fr. B (no 3rd)

Em (no 3rd) 7fr. C (no 3rd) 3fr.

Year af - ter year out on the road.  
 Day af - ter day out on the road.  
 Year af - ter year out on the road.

B (no 3rd) Em (no 3rd) 7fr.

It's great to be here  
 There's no place too far that  
 It's great to be here

C (no 3rd) 3fr. B (no 3rd) G (no 3rd) 3fr.

to see you all. I  
 we would n't go. We  
 to rock you all. I

**D(no 3rd)** 5fr. **B(no 3rd)**

know for me it is like  
go wher ev er you like  
know for me it is like

**Em(no 3rd)** 7fr. **C(no 3rd)/E** 3fr.

**Tacet**

com - ing home.  
to rock 'n' roll.  
com - ing home.

**D(no 3rd)/E** 5fr. **B(no 3rd)** **Em(no 3rd)** 7fr. **To Coda**

**C(no 3rd)/E** 3fr. **D(no 3rd)/E** 5fr. **B(no 3rd)**

G(no 3rd) 3fr. D(no 3rd) 5fr.

B(no 3rd) F#(no 3rd) A(no 3rd)

Jump on the seat. Put your  
Give me a shout. Let me  
wild - er - you scream for some

B(no 3rd) 1. 2. D(no 3rd) 5fr. 3. D(no 3rd) 5fr.

hands in the air. The  
hear more you're rock out there. roll, -

B(no 3rd) C#(no 3rd) 4fr.

the high - er - we'll go.

Em (no 3rd) 7fr. C(no 3rd)/E 3fr. D(no 3rd)/E 5fr.

1. B(no 3rd) 2. B(no 3rd) D.S.  $\frac{3}{4}$  al Coda

Coda Repeat and fade Em (no 3rd) 7fr. Com-ing

C(no 3rd)/E 3fr. D(no 3rd)/E 5fr. B(no 3rd)

home. Like com - ing

Em (no 3rd) 7fr. C(no 3rd)/E 3fr. D(no 3rd)/E 5fr. B(no 3rd)

home.

# Big City Nights

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

Bright Rock beat

Am (no 3rd)

F/A

G(no 3rd)

3fr.

Gsus4

xoo

1. G Am (no 3rd) 2. G Am (no 3rd) F

When the day light light

C(no 3rd)

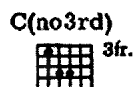
3fr.

D(no 3rd)

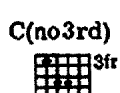
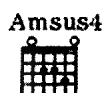
5fr.

Am (no 3rd)

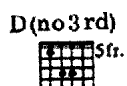
is fall - ing down in - to the night and the sharks  
is ris - ing up in my eyes and the long



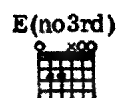
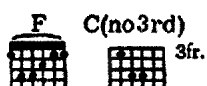
try night to has cut a big piece out of life,  
has left me back at some-bod - y's side,



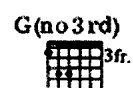
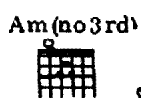
it feels al - right to go out to catch an  
it feels al - right for a long, sweet min - ute,



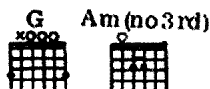
out - ra - geous thrill. But it's more like spin - ning wheels  
like hours be - fore. But it's more like look - ing out



— of for - tune which nev - er stands still. — }  
 — for some - thing I can't find an - y more. — }



Big cit - y, big cit - y nights, —



— you keep me burn - ing. Big cit - y,

G(no 3rd)



1.

Gsus4



G



Am(no 3rd)



big cit - y nights. —

When the sun —

2.

Gsus4



G



Am(no 3rd)



F/A



Al - ways yearn - ing.

Big cit - y,

big cit - y nights. —

you keep me burn - ing.

G(no 3rd)



Gsus4



G



Am(no 3rd)



Big cit - y,

big cit - y nights. —

F/A



G(no 3rd)



Gsus4







There is no dream —






— that you can't make true, — if you're look - ing for love. —





But there's no girl — who's burn - ing the ice — a - way from my

*D.S.  $\frac{9}{8}$  (2nd ending) and fade*  


heart. — May - be to - night.

# I'm Leaving You

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

Fast Rock beat  
No chord

**Piano Accompaniment:** The piano part features a fast, rhythmic pattern in the right hand and a more complex bass line in the left hand. The tempo is marked 'Fast Rock beat' and the instruction 'No chord' is given.

**Vocal Line:** The vocal line includes the following lyrics:

Ooh,  
You  
Ooh,  
girl, I'm leav - ing you...  
should - n't feel so blue...  
girl, I'm leav - ing you...  
Yes, I'm  
should - n't  
Yes, I'm

**Guitar Chords:** The guitar part includes the following chords: Em, C, D, Dsus4, D, Em, C, D, Dsus4, D.

Em C D Dsus4 D Em C

leav - ing you. I've got to go to - night.  
 feel so blue when I go to - night.  
 leav - ing you. I've got to go to - night.

Dsus4 Em C D Dsus4 D Em C

Ba - by, Ooh, girl, I'm leav - ing you.  
 Ba - by, you should - n't feel so blue.  
 Ba - by, you should - n't feel so blue.

D Dsus4 D Em C D Dsus4 D

Yes, I'm leav - ing you. I've got to go.  
 should - n't feel so blue when I'm gone.  
 should - n't feel so blue when I'm gone.

N.C.

G D

I can't stay. I can't stay.

To Coda

I can't stay. I can't stay.

1. 2.

G C D B C G D

Keep me in your mind till I come back

1. 2. 3. 4. N.C.

Em D Em D Em D Em D

to love ya. to take you worlds a - way.

*D.S.  $\frac{3}{4}$  al Coda*

*Coda*

*Repeat and fade*

G C D

Keep me in your mind—

B C G D Em D Em D

till I come back to love ya.

# As Soon as the Good Times Roll

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium Rock beat

The musical score is arranged in three systems. Each system includes a guitar staff at the top with chord diagrams, a piano staff in the middle, and a vocal staff at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a mezzo-forte (mf) dynamic. The vocal part includes the following lyrics:

If you feel real sad some-times,  
If you feel that all your life  
caught in bad vi-bra-tions, and it seems  
is packed with com-pli-ca-tions, and al-most ev-

Guitar chords indicated above the staff: Bm, Bmsus4, A, G, Bm, Bmsus4, A, G, Bm.

**Bmsus4** **A** **G**

— you've lost your drive — and your des - ti - na - tion; —  
 'ry - thing you try — ends up in new frus - tra - tions: —

**Bm** **Bmsus4** **A**

if you feel — that life's — pass - ing by, pass - ing

**G** **Bm** **Bmsus4**

by, catch the train — of bet - ter times. —

A musical score for guitar and piano. The guitar part is in treble clef with a key signature of two sharps (F# and C#). The piano part is in bass clef. The score consists of seven systems, each with a guitar staff and a piano staff. The lyrics are written below the guitar staff. Chord diagrams are provided for the guitar part. The piano part features a steady bass line and chords that support the melody. The lyrics are: "Rock to - night. Hard times go as soon as the good times roll. Hard times go as soon as the good times roll." The score ends with a first ending bracket.





Rock to - night.

Hard times go as soon as the good times roll.

Hard times go as

soon as the good times roll.



1.

*mf*

*Repeat and fade*

2.

All your life,

yeah, yeah, yeah, — yeah; life,

3

all your life;

# Crossfire

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

**System 1:**

- Chords: Em, C, Dsus2
- Lyrics: seems to me a night-mare be-comes re-al-i-

**System 2:**

- Chords: Bsus4, Bsus4, G
- Lyrics: Can I trust the mean-ing of the life line in my

ty. hand, which is as long as ex - cit - ing par - a - dise are I could

The last days of the hun - dred years.

D Em B

gone be for you and me. We're liv - ing in the  
a luck - y man. but I'm liv - ing in the

G D B

cross - fire, and we'll be killed at first. } Why can - not peo - ple  
cross - fire of a time that starts to burn. }

Em D C Em

that we made\_ the lead - ers of the world\_ un - der -

stand\_ that we don't wan - na fight, -

un - der - stand we are

much too young\_ to die, \_ un - der - stand\_

The musical score is written for guitar and piano. It features a melody line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The score is divided into six systems, each with a guitar staff and a piano staff. Chord diagrams are provided for the guitar part, and the piano part consists of a steady bass line with chords. The lyrics are written below the melody line.

**Chord Diagrams:**

- B
- G
- D
- Em
- C
- Dsus2
- Bsus4
- Em
- C
- Dsus2
- Bsus4
- Em

C Dsus2 Bsus4

no one will sur - vive, un - der -

Em C Dsus2

stand that we love our life?

1. Bsus4

2. Bsus4

*D. S.  $\frac{8}{8}$  and fade*

Un - der -

# Still Loving You

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

**Medium tempo**

**Am/E** **Am/G** **Am/F**

*mp legato*

*with pedal*

1. **E7** 2. **E7**

**Am**

Time, it needs time to win back your love... a -  
Love, on - ly love can bring back your love... some -

**B**

gain. } I will be there. I will be  
day. }

The musical score is written for guitar and piano. The guitar part is in 4/4 time, starting with a medium tempo. The piano accompaniment is in 4/4 time, marked *mp legato* and *with pedal*. The score includes two systems of guitar chords (Am/E, Am/G, Am/F) and two systems of guitar chords (1. E7, 2. E7). The lyrics are written below the guitar staff, with the piano accompaniment providing harmonic support. The score includes a key signature change to B major and a section marked 'gain. day.'.

E

there.

1. 2.

Am/E

Am/G 5fr.

Am/F

1. E7

2. E7

Am

Fight, Try, babe, I'll fight ba - by, try to win back your love\_\_ a - to trust in my love\_\_ a -

*mf*

gain. I will be there. I will be  
gain. I will be there. I will be

B

there. Love, on-ly  
there. Love, our...

E Am

love can break down the walls— some - day. } I will be  
love just should - n't be thrown\_ a - way. }

B E

there. I will be there.

Am(no 3rd) 5fr. F(no 3rd) C(no 3rd) 3fr. G(no 3rd) 3fr.

If we'd go a - gain all the way from the start,

Am(no 3rd) 5fr. F(no 3rd) C(no 3rd) 3fr. G(no 3rd) 3fr. To Coda

I would try to change the things that killed our love.

Am(no 3rd) 5fr. Dm(no 3rd) 5fr. E(no 3rd) 7fr.

Your pride has built a wall so strong that I can't get through.

Am(no 3rd) 5fr. F(no 3rd)

Is there real - ly no chance to

G(no 3rd) 3fr. 1. Am/E Am/G 5fr.

start once a - gain? I'm lov - ing you.

*mp*

Am/F E7

Am/E Am/G 5fr. Am/F E7

Detailed description: This is a musical score for guitar and piano. The page number 104 is at the top left. The score is written in G major and 4/4 time. It features a vocal melody and a piano accompaniment. The first system shows the vocal line starting with 'Is there real - ly no chance to' and the piano accompaniment. The second system includes a first ending bracket for the vocal line, with the lyrics 'start once a - gain? I'm lov - ing you.' The piano accompaniment continues. A mezzo-piano (mp) dynamic marking is present. The third and fourth systems continue the piano accompaniment. Chord diagrams are provided for various chords: Am(no 3rd) 5fr., F(no 3rd), G(no 3rd) 3fr., Am/E, Am/G 5fr., Am/F, and E7. The piano part includes a mezzo-piano (mp) dynamic marking.

2. *D.S.  $\frac{3}{4}$  al Coda*

*Coda* Am (no 3rd) 5fr. G (no 3rd) 3fr. Am (no 3rd) 5fr. Dm (no 3rd) 5fr.

Yes, I've hurt your pride, and I

E (no 3rd) 7fr. D (no 3rd) 5fr. E (no 3rd) 7fr. Am (no 3rd) 5fr. F (no 3rd)

know what you've been through. You should give me a chance.

G (no 3rd) 3fr.

This can't be the end. I'm still lov - ing

*Repeat and fade* Am (no 3rd) 5fr. F (no 3rd) C (no 3rd) 3fr. G (no 3rd) 3fr.

you. I'm still lov - ing